

(8)

LEETLE BATEESE

TEXT BY

WM. HENRY DRUMMOND

MUSIC BY

GEOFFREY O'HARA

HIGH VOICE, IN F

MEDIUM VOICE, IN E^b

— BASS VOICE, IN C



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DR. WILLIAM HENRY DRUMMOND, Canadian poet, lived practically all his life, side by side with the French-Canadian people. He grew to know them, to love them. His poems have acquainted the world with them more than any other.

Dr. Drummond's poem lets the "Habitant" tell his own tale in his own way as he would relate it to an English-speaking auditor who was not conversant with the French tongue.

GLOSSARY: *Leelle Bateese*—the name Bateese is frequently used by the French-Canadian for a little boy, as we use Willy or Johnny.

Voyageurs—River-drivers who bring logs down stream.

Long Portage—In canoeing, when one comes to a rapids the canoe must be carried on land past the dangerous waters.

LEETLE BATEESE

3

WILLIAM HENRY DRUMMOND

(Original Key, E \flat)

GEOFFREY O'HARA

Brightly (J. 98)

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Brightly (J. 98)'. The piano part features chords in the right hand and a rhythmic melody in the left hand, with dynamics ranging from *f* (forte) to *mp* (mezzo-piano). The vocal melody enters in the second system, with lyrics: 'You bad lee-tie boy, not moche you care How bus - y you're kip - in' your poor gran-père, Try - in' to stop you ev - 'ry day Chas-in' de hen a - roun' de hay -'. The vocal line is in a single register, and the piano accompaniment continues throughout, providing harmonic support and rhythmic structure.

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poco rit.

W'y don't you geev dem a chance to lay? Lee-tle Ba - teesel

poco rit. *a tempo* *colla voce*

a tempo *linger*

Off on de fiel' you fol-ler de plough, Den w'en you're tire you scare de cow,

colla voce

Sick-in' de dog till dey jomp de wall So de milk ain't no good for

not'-ing at all- An' you're on-ly five an' a half dis fall, Lee-tle Ba -

teese! Too sleep-y for say-in' de pray'r to-night? Nev-er

rit. *p* *ten.*

f *p*

min' I s'pose it'll be all right, Say dem to-mor-row - Ah! dere he go!

faster

faster

pp

Fas' a-sleep in a min-ute or so, An' he'll stay lak dat till de roos-ter crow,

pp

mf

Lee-tle Ba - teese!

f

f a tempo
Den wake us up right a -

ff

f

linger
way toute suite Look-in' for some-ting more to eat, Mak-in' me tink of dem

long - leg crane, Soon as dey swal-ler, dey start a-gain; I

won-der your stom-ach don't get no pain, Lee-tle Ba - teesel But

Lento *proudly*

see heem now, ly - in' dere in bed, Look at de' arm on-der-neat' his

f accel.

head; If he grow lak dat till he's twen - ty year, I

accel.

cresc. *ff*

bet he'll be strong - er dan Lou - is Cyr,¹⁾ An' beat all de voy-a-geurs

cresc. *ff*

p rit. *f*

leev - in' here-- Lee-tle Ba - teese! Jus'

L.H. rit. *L.H.*

¹⁾In his day the strongest man in the world at weight lifting.

Faster, and with lots of parental pride

feel de mus - cle a - long hees back, Won't geev heem moche bod - der for

f

accel.

car - ry pack On de long por - tage, an - y size ca - noe, Dere's

rit. marcato slower and well marked

not man - y t'ing dat boy won't do, For he's got dou - ble joint on hees bod - y

rit. slower and well marked

mp espress

too. But, Lee - tle Ba-teese! please don't for - get We

ritardando slower

mp colla voce

Presto

rad - er you're stay-in' de small boy yet, So chase de chick - en an'

Presto

mak' dem scare An' do w'at you lak wit' your ole gran'père, For

colla voce *voce*

rit. *poco pause* *mp* *a tempo*

w'en you're beeg fel - ler, he won't be dere, Lee - tle Ba -

colla voce *p legato* *a tempo*

teesel

rail *8*

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Music by GEOFFREY O'HARA

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Royal Dackman

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Con fuoco

PIANO

ff

On wan derk night on Lac St. Pierre, De

win' she blow, blow, blow, An' do eraw of de wood-scow

ju - lie Plante' Got scar't an' ran be - low Per do

ppoco rit. a tempo

ppoco rit. a tempo

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Drummond's tale of the wreck of the wood-scow waited long for the right music, but here it is; and O'Hara's setting fits the words so well that any other is unimaginable. It has force and pictorial detail, but the lines are broad and simple. Every singer—especially the male singer—can win and hold an audience with this exciting ballad.

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